



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

it completes (for the norms and conclusions will have to receive much verification or modification, since they are in many cases based on too few cases), but rather for the programme of work laid out. Because it is programmatic, rather than final, it holds all the more interest for any one who would carry forward the task set; the task of completely understanding physical growth in all its aspects, relations and dependences.

L. B. HOISINGTON

Poetic Origins and the Ballad. By LOUISE POUND. New York, The Macmillan Company, 1921. Pp. x, 247.

From a study of early poetry and songs recorded in manuscript or passed on orally from generation to generation, the author brings together evidence to support the several theses which she maintains throughout the book. She insists that "there is no sufficient proof that narrative lyrics were ever, anywhere, at any time, by any people, made and sung at the dance." The dance songs of primitive peoples are not narrative, and the earliest English dance songs are not narrative. When "real ballads" are used as dance songs they tend to decay by repetition, and songs used as dance songs do not develop into ballads, but are simplified into some "striking line or formula." Her second contention is that the authorship of primitive poetry is not "communal," but that "the gift of song seems as instinctive in man as the gift of rhythmic motion, not a development from the latter. Children sing instinctively, and they make their own songs, without waiting for the communal inspiration of group dancing." Hence it is reasonable to assume that primitive verse-makers produced their own poetic constructions. The author believes, thirdly, that the ballad appears rather late in literary history, if by ballad we mean a song-tale. The fourth thesis is that "incremental repetition" is not peculiar to the ballad alone but appears in "all types of popular poetry, from nursery songs to revival hymns," and therefore may neither designate the ballad nor furnish evidence of its origin. It is maintained, fifthly, that the "story song is not a primary but a developed type in the evolution of literature," and emerged from a "higher origin than unlettered folk-improvisation." The type of song-tale created among modern cowboys, soldiers, negroes and other groups is relatively inferior; and yet these groups ought to be no less capable than primitive society of ballad production. Finally, the author urges that it is not true, as some assert, that no more ballads will ever be composed. Perhaps no more ballads of the Child type will be produced, but there will be ballads of new types.

In explanation of the mediaeval ballad literature the hypothesis is offered that it may have "emerged under the influence of the clericals, or in something like it."

The thorough manner in which Professor Pound has collected representative primitive literature and her study of it give weight to her contentions, a support which they especially need since they are in opposition to the prevailing theories of the present time. Only the professional student of literature, however, is competent to render expert criticism of the book. The evolution of poetry no doubt throws light upon certain phases of what may be called mental phylogensis, but it has been outside the author's province to develop her material from this point of view.

H. G. BISHOP

Grundriss der Psychophysik. By G. F. LIPPS. 3te, neubearbeitete Auflage mit 6 Zeichnungen. Berlin & Leipzig, Vereinigung Wissenschaftlicher Verleger. 1921. Pp. 132. 25c.

This little work appeared first in 1903 (167 pp.) as no. 98 of the Götschen collection. In its original form it gave a straightforward and unpreluded account of psychophysics as the border-discipline between psychology and